GATCOMB'S MUSICAL GAZETTE

VOL. XI. No. 7. JUNE and JULY, 1898. Single Copy 10 Cents. Fifty Cents a Year.

SIGNOR GAETANO RAPISARDA.

NORTH ADAMS, MASS., May 28, 1898.

FRIEND GATCOMB: If the following verses are, in your opinion, of sufficient interest to warrant publication you are welcome to them. They have never been published, and are written in the interest of those whose affection centers around the old-time banjoist. I have written them to the tune of "Old Zip Coon" which affords an excellent medium for rendition.

Yours truly,
I. S. (IKE) BROWNE.

"NIGGER LUB A WATER MELON."

I went down to Coonville de other afternoon,
Dar I saw a yallar gal, name was Sukey Loon,
Settin' on a rail fence, heel was in de sand,
Eaten' water melon, fit to beat de band.

CHORUS.

Nigger lub a water melon, ha, ha, ha,
Nigger lub a water melon, ha, ha, ha,
Hit up de banjo and we'll have another tune,
Oh dar's nothing like a water melon for a hungry coon.

Said I, "Sukey Loon, will you give your heart to me,"
Said she, "Honey Boy, Is'e busy don't you see:"
De juice from de water melon trickle down her chin;
Makes dis nigger hungry, now I tell you, like sin.

CHORUS.

Nigger lub a water melon, ha, ha, ha,—etc.

Oh de water melon grows on de big green vine,
When a nigger sees him makes his eye balls shine,
You know when he's ripe, for de seeds am black,
And he goes pum, pum, when you hit him on de back.

CHORUS.

Nigger lub a water melon, ha, ha, ha,—etc.

De best way to get him is steal him if you can,
If you don't want to steal, go get a colored man;
Take him up home and give him to your wife,
Rip him up de back with a big carbin knife.

CHORUS.

Nigger lub a water melon, ha, ha, ha,—etc.

Oh! nigger likes 'possum, a nigger likes gin,
Nigger likes a yaller gal, nigger likes sin,
Nigger likes to dance, nigger likes to sing,
But he goes for a water melon very first thing.

CHORUS.

Nigger lub a water melon, ha, ha, ha,—etc.

De coon an de melon, oh dey both like de sun,
And de melon mighty good when de day's work's done,
Nigger mighty hungry dis minute for a slice,
Umph! umph! umph! golly ain't it nice.

CHORUS.

Nigger lub a water melon, ha, ha, ha,—etc.

SIGNOR GAETANO RAPISARDA.

In our first-page cut this month we present the picture of one of our coming musical artists, Signor Gaetano Rapisarda, the mandolinist. He is a young man, not having yet attained his majority, which he will do on April 22, 1899. Young Rapisarda was born in Catania, Sicily, a city of upwards of 100,000 inhabitants. His father, Joseph Rapisarda, was a leading wholesale merchant of that section, and his mother, born Carmelia Urzi, was of a well-known family. Our young friend was one of a large family of children, who, however, were carefully reared, as the circumstances of their parents allowed them to be. Gaetano was educated at the College Vega, in Catania. His parents intended the boy should take up the profession of the law, but he early showed a remarkable musical bent, which later clearly indicated what his life work was to be. For the mandolin, which is and always has been his instrument, he showed an early predilection. He took it up of his own volition at fifteen years of age and showed remarkable proficiency upon it in a very short time. Later he took lessons upon it from Signor Verdura, a well-known mandolin teacher and player of Catania. Not long afterwards Mr. Rapisarda, the father, met with business reverses, and shortly after his health broke down. After his death, young Mr. Rapisarda, with another brother, his mother and unmarried sister came to this country. His brotber makes his home in Springfield, while Mr. Rapisarda and his mother and sister make their residence in Boston. They have been here now about four years.

During this time Signor Rapisarda has given many private recitals in social circles, but his first appearance in public as a mandolinist was at Mr Alfred Chenet's recital in Association Hall in March. Those who were present on that occasion will readily recall the ovation that he received from the large audience present. Since that time he has been considerably before the public and another season will undoubtedly see this brilliant young artist in great demand in concerts, recitals and the like. He is a natural musician and his great talent has been zealously cultivated. His execution is wonderful, his expression marvellous, and the tone he obtains on the mandolin is in our opinion unequaled. He plays none but classical music. Signor Rapisarda is a ready composer, and his productions show a high degree of skill and taste, as is evidenced in his "Monte Etna Polka" and "Catania Waltz," for mandolin and guitar, published by the L. B. Gatcomb Co. Other compositions by him will shortly be published by the L. B. Gatcomb Co.

Personally Signor Rapisarda is a modest, fine appearing young man, of educated tastes and very cordial in manner, and is sure to make friends everywhere, both in and out of his profession.

REMENYI'S SUDDEN DEATH.

The newspapers have given particulars of the shockingly sudden death of Edouard Remenyi, the violinist, who died on the stage at the Orpheum Vaudeville Theatre, last Sunday at 3.30 P. M. It was Remenyi's first appearance on the vaudeville stage, and it was his last. The appearance of the celebrated violinist had attracted a great audience to the theatre. At 3.30 Remenyi, in response to a second encore, had just drawn a few sweet notes from his violin, when he suddenly reeled and then pitched down and forward almost over the footlights. Remenyi never recovered consciousness. Within twenty minutes he was dead.

Remenyi was born in Hungary, the birth-place of many great musicians, sixty-eight years ago. He studied at the Vienna Conservatory, where he was twelve years under Joseph Bohn, the teacher of Joachim. In 1848 he took part in the insurrection against Austrian rule and was compelled to flee for his life. Then it was that he came to this country, making a concert tour that was successful.

He returned to Europe, playing in all the capitals and creating the greatest sensation by his dash and vim. In England he became the rage. The Queen appointed him solo violinist in 1854, and then his fortune was made. He held this post until 1860, and returned to his estate in Hungary, and in 1867 was appointed court violinist to the Empress of Austria.

In 1878, having lost much of his property, Remenyi started out in the world again with his violin. He toured through almost every civilized country, and was the first European to play before the Mikado of Japan.

A year ago Remenyi was stricken with heart trouble, and he frequently afterward had to remain seated while playing in concert. One of his most recent appearances in this country was in Jefferson Market Police Court, New York. A case was being tried in which the value of a violin was to be decided. Remenyi played on the instrument in court — played until even the prisoners cried. Those who heard him were willing to believe the instrument bewitched, but when the air was finished Remenyi declared it was not a Stradivarius as claimed. Remenyi owned forty-seven instruments, most of them of great value. He leaves a wife and family, who live in New York City.—*Music Trades.*

Mrs. Carrie T. Sargent, teacher of banjo, mandolin and guitar, whose studio is at 178 Tremont street, is one of our successful instructors, and kept quite busy with her pupils on these instruments.

Another of our competent teachers on the three kindred instruments is Mrs. Mabel F. Barnes. Her studio is 181 Tremont street, where she is always busy. Mrs. Barnes also gives lessons on the piano on which she is a skilled player and teacher.

DEATH OF S. S. STEWART.

S. S Stewart, the widely known banjo manufacturer and music publisher of Philadelphia, died in that city, April 6. The cause of death was kidney trouble from which he had been a sufferer for more than two years.

S. S. Stewart was born in Philadelphia, Jan. 8, 1855, being the son of Dr. Franklin Stewart of "Swaim's Panacea" fame. He early showed his great musical talent and at an early age took up the violin, becoming a pupil of the noted Prof. Carl Gaertner. He later took up the study of the piano, organ, flute, and later the banjo, on all of which he became proficient. In 1878 he commenced to teach the banjo in Philadelphia, having sat under the skilled instruction of such able teachers as George C. Dobson, Joseph Rickett and others.

During all this time Mr. Stewart was a student of banjo instruction, in which business he afterwards engaged. Always an indefatigable worker he rapidly forged ahead and the Stewart banjos soon became famous. His publishing business was pushed with equal energy and fully as satisfactory results. Mr. Stewart, we believe, was the first publisher of a banjo paper, and S. S. Stewart's Banjo and Guitar Journal acquired a large circulation. He was also himself a prolific and able writer on musical subjects, especially those pertaining to the banjo. On Jan. 1, 1898, Mr. Stewart formed a coparnership with George Bauer, for many years a leading mandolin and guitar manufacturer, and they continued the manufacture of these instruments up to the time of Mr. Stewart's death. He leaves a widow and two sons, and the latter will doubtless in time succeed to the business.

Mr. Stewart was a firm believer in the banjo and its future, and his great aim was to make a standard instrument in the musical profession. In the words of one of the best known banjoists of the country and a fellow-townsman of his, "A valuable champion of our national instrument is gone. Let us try to recover from the blow."

STORY OF A WAR SONG.

The man who composed the music for Whittier's song, "We are Coming Father Abraham, Three Hundred Thousand Strong," is an old and somewhat decrepit piano tuner, who carries on his business in Minnesota. His name is A. B. Irving.

One day soon after Lincoln's call for 300,000 more men Irving, then a young man, was on his way to Defiance, O., from Fort Wayne for the purpose of singing at a political meeting. He had considerable reputation as a composer and singer, and the Republicans had asked him to come and help them. On the way he read the poem, which had just been published. Irving studied it, formulated a tune, hummed it and got the rhythm, and that evening at the Defiance meeting he sang the song for the first time. When he had finished and the last echoes had died away men mounted their chairs with wild enthusiasm, swung their hats and broke loose in cheers that rang with feeling. He sang it again and again, and they could scarcely let him rest.

The next night he sang the song at Fort Wayne and again aroused the same enthusiasm. He wrote out the music and sent it to the publisher who had handled what he had composed with instructions to publish it on his usual terms of royalty. It was published, and inside of a month more than 40,000 copies had been sold. In a few days the publisher failed, and Irving never received a dollar for the music.

THE NAME, "OLD GLORY."

Our flag, "The Stars and Stripes," was named "Old Glory" in 1831 by a Salem, Mass., skipper, one William Driver, at that time captain of the brig Charles Doggett. Just before the brig left Salem a young man at the head of a party of friends saluted Captain Driver on the deck of the Doggett, and presented him with a large and beautifully-made American flag. Captain Driver christened it "Old Glory." He took it to the South Pacific and years after when old age forced him to relinquish the sea, he treasured the flag.

Captain Driver removed to Nashville, Tenn, in 1837, and he died there in 1886. Previous to the outbreak of hostilities between the North and South, "Old Glory" was flung to the breeze every day from the window of Captain Driver's Nashville house, but when the bullets began to zip and the odor of gunpowder to taint the air, the old flag had to be secreted.

It was kept out of sight, inside a great bed comfortable, until February 27, 1862, when Brigadier-General Nelson's wing of the Union army appeared at Nashville and Captain Driver presented it to the general to be hoisted on the capitol. It was run up, and Captain Driver himself did the hoisting. He watched it through the night and a heavy wind coming up, he took it down and sent a new flag up in its place.

The original "Old Glory" was beginning to ribbon. The second flag owned by Captain Driver was given to the Ohio Sixth when the regiment left Nashville for home. It was placed in the rear of a baggage wagon, where a mule nosed it out and devoured it. The original "Old Glory" was preserved, and, after the death of Captain Driver in 1886, it was presented to the Essex Institute at Salem, where it may now be seen.

William O. Barnwell, Atlanta, Ga., sends the GAZETTE (for which see another column) a considerable number of new musical publications. They are designed for both concert work, and instruction and are endorsed by Abt, Lansing and other standard authorities.

[*Written for the Gazette By W. B. Leonard.*]

"MIDNIGHT AT SALEM."

Dear old Salem; sweet old town,
Watched by silent stars above,
As the shimmering moon looks down,
From the heaven you so love.
Are you dreaming of the past,
Of the dear ones who have flown?
As the shadows thicken fast
Leaving you in peace alone.

Weird old building; dear old walls;
Reared by dear departed hands,
Lovingly the moonlight falls,
'Round about your sacred lands,
Lulled by Nature's sweet refrain,
Hushed by midnight's magic spell,
Free from any earthly stain,
Dear old school, I love thee well.

Holy structure; house of prayer,
Like shepherd of the fold,
Standing in the moonlight there,
Watching as in days of old.
Doing naught but deeds of love,
Happy in your humble sphere,
Working but for God above,
Watching, waiting, year by year.

Quaint old city; place of peace,
Sleeping 'neath the starlit sky,
May thy happiness increase,
Day by day, as years go by.
Holy angels hover near,
And methinks I hear again,
That sweet song, to you, so dear,
"Peace on earth good will toward men."

SALEM, NORTH CAROLINA, Apr. 28, 1898.

ORIGIN OF "SWANEE RIBBER."

Stephen C. Foster, author of "Swanee Ribber," "Old Kentucky Home," and other famous negro melodies, had never been in the South, and knew nothing about negro life except what he had read. "Louisiana Belle" was his first piece, and then came "Old Uncle Ned," "Susannah," "Way Down South," etc. At 24 Foster married Miss Jane McDowell, daughter of Dr. A. N. McDowell, of Pittsburg, and the young couple removed to New York. They began housekeeping in Hoboken, but Fostor was homesick for his relatives and friends in Pittsburg, and while in such a mood composed the "Swanee Ribber." Foster knew nothing about the river, and the name was selected from a number on an atlas because it was musical and suited the rhythm of the song. Foster died in New York in 1864.

Seymour Bros., the well-known vaudeville team, made a great hit in Brooklyn Music Hall, the week of May 9, with that new and fetching coon song published by the L. B. Gatcomb Co., entitled "Yo' Black's Mor'n Skin Deep, Nigger." The audience would not allow another song, so Seymour Bros. write the GAZETTE, until this had been exhausted and the chorus had been gone over again.

GATCOMB'S
MUSICAL GAZETTE.

Published Monthly by
L. B. GATCOMB COMPANY,
171 Tremont Street, Boston, Mass., U. S. A.

E. C. BURBANK—Editor.

SUBSCRIPTION, 50 CENTS A YEAR.

Foreign Subscription, 62 Cents.

RATES OF ADVERTISING:

1 Column, 1 insertion	$7.00
1-2 " 1 "	4.00
1 inch, 1 "	1.00

On yearly advertisements we make 20 per cent. discount from the above rates.

Advertisements under the heading "Prominent Teachers of Banjo, Guitar and Mandolin," two lines, 1.00 per year; additional lines 50 cents per line.

Subscribers who receive the "Gazette" in a red wrapper will understand that their subscription expires with that number, and will please renew promptly to avoid delay.

JUNE AND JULY, 1898.

EDITORIAL.

Ike Brown, the veteran banjoist and composer, sends us, which appears in another column, a typical coon dialect poem.

Vacation time is once more at hand and people will soon be betaking themselves to the country and mountains. The seashore this year will not be so well patronized for the wily Spaniard is abroad, and his future whereabouts are uncertain. The spring season has been backward, but of late things have been decidedly summerish.

Next month the L. B. Gatcomb Co. will publish a new and revised edition of Lansing's Banjo Instructor, which will contain sixteen pages of new and valuable matter. The price will remain the same, one dollar. Mr. Lansing has spent considerable time and thought on these studies and without doubt this publication by this eminent composer will prove easily the best of its kind ever put on the market. Ten thousand copies of the old work are already on the market and they have proved very popular.

In another column will be found a short sketch of the late S. S. Stewart, of Philadelphia, the noted banjo manufacturers and music publisher. Mr. Stewart had been in poor health for about two years and his death was not unexpected to his friends For upwards of thirty years his name has been a familiar one in banjo circles throughout the country and his business reputation was of the highest and thoroughly deserved. He will be greatly missed in the musical fraternity.

At this writing our naval squadrons are hunting for the Spanish fleet, but the latter seems to elude them. It was hoped that Admiral Dewey's brilliant naval victory at Manila would tend to bring the war to a speedy close, but the dons did not sue for peace and seem to be still in the ring. It is only a question of time, however, when things in our opinion will be brought to a focus. Meanwhile, however, the display of flags and bunting goes on galore, and patriotism runs high everywhere. Hooray for Uncle Sam.

Jean White's Leader for April contains an excellent picture and well written biographical sketch by Ernest O. Hall, of Mr. Frank N. Scott, the well-known and popular song-writer and musical journalist. Mr. Scott was at one time editor of this paper, and we note with pleasure this excelleut epitome of the lifework of our old editor and friend.

CONCERTS.

Six mandolin, banjo and guitar journals have made their initial appearance in the last six months, and some say the mandolin, guitar and banjo are fads.—*The Musical Tempo.*

Under the direction of Mr. Corydon D. Smith the annual banjo, mandolin and guitar carnival, Oakland Music Hall, Chicago, was a highly successful event. Participating were a mandolin orchestra of seventy-five pieces, Prof. Berghaus' String Orchestra, the Forest Glen and Fleur de Lis Mandolin Orchestras, the Adelphia Mandolin Club, little Inez Wade, Miss Kathryn Arlin, contralto, S. Levoy, the boy soprano, Miss Otela Scott, pianist, and the Eureka Banjo Quartette. The orchestra ensemble, Mr. Smith's pupils, made a fine showing under the skilful direction of Messrs. Smith and Zublin and the respective artists gave a fine account of themselves.

The concert of Miss Grace C. Phinney in the Hudson Town Hall the evening of Friday, April 15, was a success in every particular, and reflects much credit on that lady. The talent assisting were Henrietta M. Gilman, reader; Annie M. Sherriff, soprano; Jessie B. Perkins, whistler; Fannie Mittenthall, accompanist, and the Hudson Ideal Banjo, Mandolin and Guitar Club, fourteen members, the pupils of Miss Phinney. Miss P. contributed La Infanta and Story Teller Waltzes and received fine encores. All the renditions were first-class and the club acquitted themselves finely and reflected much credit on their teacher. There was a good audience and a very appreciative one.

One of the best banjo and mandolin concerts of the season was given in Oxford Hall, Lynn, the 30th of March. The talent consisted of the "Berkeley Banjo, Mandolin and Piano Trio," Miss Georgia Harvey, reader (the trio's pianist), and Miss Lulu Meek-Corbett, soprano. The hall (as usual at the Berkeley's concerts) was well filled with a good-natured audience who were very generous with their encores, almost every member being applauded. The feature of the evening was the mandolin solo by Mr. DeLano, which was applauded to the echo. His selection was that beautiful cradle song "In Slumberland." Mr. DeLano's phrasing was very fine. We predict a brilliant future for him as a soloist.

The Wabash, Ind., Mandolin, Violin, Banjo and Guitar Club gave its first grand concert recently, under the able direction of Prof. J. D. Mariner, which was a very pleasing success. Features were a banjo and guitar duet by Misses Ina Grover and Bessie Mariner, mandolin and guitar selections by the Juvenile Club, a mandolin solo by Mr. P. J. Farrell, and a mandolin and guitar trio by Messrs. Mariner and Farrell and Miss Mariner. The club did some very fine work.

MUSICAL WORLD.

Music Trades in its issue of May 14 contains an interesting illustrated article on the new piano head-quarters building of the Oliver Ditson Co., at 140–141 Boylston street, from the pen of its Boston correspondent, Mr. F. W. Kirk Three floors, ground floor, second floor and basement, are occupied by the piano department, which thus secure a space of 24x75 feet on each floor. The basement is lined in enameled brick, with hardwood floor and fitted with toilet rooms and clothes lockers. In the corner a small room is devoted exclusively to the storage of "symphony" music, but the larger space is used for storage of rental and second stock and repair rooms. Passenger and freight elevators give access to the main and second floors. The main floor is endowed with a handsome show window on the front and full light in the rear, where are located the offices of the department. This floor contains the upright pianos of the Ditson line. The decoration is very effective, the tinting being a rich olive relieved by lighter tints, the lighting by electricity being through fixtures of special design in Florentine brass. Their stock is all new and of the latest case designs. Up-stairs the front has been partitioned off and serves as a pleasant room for symphony and angelus admirers. The balance of the second floor is devoted to the display of very handsome Knabe grands of both types, and the remaining five floors are fitted for musical studios.

Jean White advertises especially in the GAZETTE "The Aeolus Albums" (two numbers now ready), arranged for first and second mandolins and guitar. The contents of both numbers appear in full on the inside cover of the GAZETTE, and a full catalogue will be sent free. These albums are compiled from the well-known edition of "Favorite Pieces" for mandolin club.

A. A. Babb, the popular banjo and guitar teacher, will about the middle of June hie himself to Lake Winnepesaukee, where he passes the summer. He is known there as Captain Babb and his steam launch is a dandy.

PARAGRAPHS OF BANJO THOUGHT.

It would seem that all musical destinies are controlled by an arbiter whose fiat is the voice of fate—a fate that tests banjo genius by the intuitions that are evidences of originality in inspiration; but, generally speaking, the musical profession is more inexorable in its demands upon the intellectual gifts of those who eventually become—owing to its many fascinating influences—its enthusiastic devotees, than any other. And yet, musicians who wear its chains are oblivious of them as the result of being absorbed in their exalted aspirations.

While it is sometimes true that banjo composers with a superabundance of theoretical brain, often overlook musical genius of distinctive value in a search which ends in finding only fantasies that possess a fictitious glitter, it is also true that lapses of inspiration show a want of originality in banjo composition that is significant of more ambition than ability; and it is also true that the tid-bits of foreign origin in some banjo compositions are necessarily added to give spice to the score, yet the field of effort is too inviting in its attractions for banjo composers of recognized genius to be content with the laurels which they have already won.

The style of playing the banjo in past days—as it recedes before the advance of the ideal style—is fast becoming a memory only, but the fame of many of the minstrels which was synonymous with it in humorous impersonation of darkey eccentricities of the droll realistic—was also inseparable from many songs—patriotic, sentimental and comic—songs that will always be cherished by the American people for the distinctive charm which endeared them to the popular heart.

As all music is critically judged by its effects, the banjoist who can sway the emotional feelings of his hearers shows a comprehensive knowledge of his art. It is only the magical skill of a master's hand that can cause the smile of pleasure to be followed by the tear of sympathy.

Although no musical instrument is exceptionable to criticism, the result of all criticism of the banjo to have practical value in an artistic sense, should be shown in the most exhaustive knowledge of the instrument as represented in its mechanical construction and in the command of its distinctive sound effects. Americans will always reprobate that foreign criticism of their favorite instrument which cannot designate one string from another, or distinguish one style from another, or explain the difference in manufacture of one banjo from another, and which criticism is unable to tell by test what it condemns in theory.

Artistic fingering upon the violin as significant of the expert use of the bow, may be the prelude to some of the possibilities of evolution in an adaptation to the general style of playing the time-honored instrument. If this hypothesis should be conceded to be correct with reference to the violin, what significant changes might not evolution achieve towards the solution of the problem involved in the ideal banjo of the future?

As the banjo can only respond to playing upon its strings in the sense that skill is shown in command of them, zeal in learning the instrument encourages that skill in teaching it, and happy indeed, should be the banjo teacher whose pupils have musical tastes congenial with his or her own.

All musical theories that are inseparable from critical study of their effects, testify that no time of a banjoist is more costly than that which is embraced in wasted opportunities to practice his art.

If no perfect musical instrument was ever made because there can be no perfection that is beyond genius to improve upon its merits; and if the banjo of these days cannot be exhaustively learned because it cannot be exhaustively played, what will be the ideal standard to be attained by the banjo of the near future?

Concisely stated the latitude to be embraced in criticism of the banjo should be circumscribed within the knowledge that is inseparable from exhaustive art in playing upon the instrument.

The most significant evidence of evolution in a key instrument is shown in the history of the piano, the banjo being an example in string instruments, but to a far less extent.

Exceptional talent when shown in the command of the banjo, often causes criticism because embracing banjo art in an advanced sense. In fact, the more advanced a player may be in professional position, the more keen will be the jealousies caused by his or her success, and the more bitter the criticisms based upon those jealousies.

The increasing interest which is everywhere being shown in the banjo is demonstrated in the increasing number of households where different styles of vibrating the instrument salute the ear.

All great masters of the banjo—the exceptions being comparatively few—have devoted their lives to their art. In this category stands Mr. Frank B. Converse whose interesting personality and acknowledged talents have made him a conspicuous star in the firmament of banjo celebrities. His identification with his favorite instrument has been consistent in advancing its interests in a musical sense—his popular adaptation of the guitar style in increasing the charms of banjo melody eliciting the most favorable criticism. The hope is to be indulged that this distinguished musician will seize felicitous moments of inspiration to add to his deserved fame by an achievement that will make it synonymous with that of the banjo—an achievement that will eclipse all his notable compositions as the ideal example of his genius.

JESSIE DELANE.

DOWN IN DIXIE LAND.

WINSTON-SALEM, N. C., Apr. 24, 1898.

From the land of the sweet magnolia to the land of the fragrant tobacco. I left Albany, Ga., where I had been teaching since last November and jumped to Winston Salem, N. C., arriving here Easter Monday and already have a very nice class on the banjo, guitar and mandolin, among the select families of the cities. Winston manufactures more tobacco than any other city in the South, having something like twenty-nine factories. turning out tons of plug twist and granulated tobacco and giving employment to thousands. The R. J. Reynold's factories alone employ about 1400 people. I had the pleasure of being shown through the above works by one of the gentlemanly employes, who explained the processes through which the tobacco passed from the cured leaf to the caddy ready for shipment. Tobacco is handled so extensively here that the air is "redolent" of it on the street. Winston-Salem, are termed the "Twin Cities," they being together, having but a boundary-line between them, it being necessary for a stranger to be told whether he is in Winston or Salem. Each city has its mayor and officials distinct. Salem is a weird old Moravian town, over 132 years old, having been settled by the Moravians, or "United Brethren," in 1766. The solemn old place holds a great many things of interest to the lover of antiquity, among some of which is the old Moravian church, the cemetery, and the Salem Female Academy, built in 1804, and being considered one of the best schools in the South. The young ladies of the senior class may be distinguished by their college caps and gowns, which seems to add spiritual beauty to their sweet Moravian features. I understand that there are but three of these Moravian towns of any size in the United States, namely, at Bethlehem, Pa., Hope, Ind., and Salem, N. C. I had the pleasure of attending their church and found very little difference in their services from the Episcopal church, their creed being the same They have special meetings for the "Single Sisters" and "Single Brethren," and are a very plain and devout Christian people. The first house built in Salem stands there now in a fair state of preservation. In passing through the ancient town with its old-time architecture, one imagines themselves in a foreign country. Possibly I may be able to write more of the venerable town later. Just received the sad intelligence of the death of S. S. Stewart, of Philadelphia, Pa., and was much pained to hear of his demise. I am convinced that he did more for the advancement of the banjo than any man that ever lived.

Hoping that the war will not interfere with the next edition of the GAZETTE, I am,

Fraternally,

W. B. LEONARD.

Mr. Frank Shea played at the Grand the week of May 2.

The L. B. Gatcomb Co. has just published a very fine arrangement of "Old Kentucky Home," with variations, for guitar solo, by the well-known composer, Mr. A. A. Babb. Order it at once.

Mr. A. C. Robinson, the well-known teacher of mandolin and guitar, whose studio is at 228 Tremont street, puts in three days of each week in instruction work at Fall River and New Bedford, Thursdays, Fridays and Saturdays, teaching the rest of the time in Boston. He expects to take a class again this summer at Cottage City.

F. F. Gatchell and Mrs. Gatchell, of Bristol, Conn., have had a good season in the concert field and expect, he says, to resume in the fall with plenty to do.

Donovan and Kimball played a successful engagement at Proctor's Theatre, New York, the week of May 9. They were at Keith's Boston House the week of April 25 and made a big hit.

That popular coon song, "Yo' Black's Mor'n Skin Deep, Nigger," has proved a prize winner everywhere. Laurie La Bogué, the popular singer, has been making a big hit with it.

Mr. Edwin Latel was well received at Keith's Boston House where he was the week of May 9.

Signor Rapisarda's composition for mandolin and guitar, "Catania Waltz," published by the L. B. Gatcomb Co., is a beautiful thing of the kind, and sure to prove a popular thing.

Mays and Hunter are still in London and seem to retain their hold on the English musical public, as is evidenced by the notices from the English press.

We might call the attention of our readers to the fact that we take subscriptions for the English banjo paper, the *Troubadour*, $1.22 per year. It is a very readable paper.

The popular banjoist comedian, E. M. Hall, since Primrose and West finished their season, has been playing individual engagements, during the first half of May in Chicago, and the second half in St. Louis. He comes to Boston in June where he will go on the New England circuit with Gorman's Minstrels.

The veteran teacher of banjo, mandolin and guitar, Mr. George Bemis, has been very busy, dividing his time between the New England Conservatory and his studio, 110 Tremont street.

Among the talent at the recent meeting of the Limerick Club in Wesleyan Hall, this city, was Mr Alfred Walter of Boston. Mr. Walter is a coming basso soloist, and his fine work that evening was warmly received. Mr. Walter stands open to all engagements in his line and may be depended on to give the highest satisfaction.

Signor G. Rapisarda, mandolinist; Mr. Wm J. Horan, banjoist; Mr. Alfred Walter, soloist, and Mrs. Mabel F. Barnes, pianist. were much appreciated talent at the meeting of the Limerick Club in Wesleyan Hall, Bromfield street, April 9.

The veteran banjoist and song-writer, Ike Brown, of North Adams, paid the GAZETTE office a pleasant call recently. His son was in the North Adams company of the Second Mass. Regiment, now in the South in the United States' service, and his father saw him off from South Framingham.

"Joe" Oettinger, the popular salesman of the Elias Howe Co., is something of a bicyclist, but "Joe" won't try hereafter to cut out any spokes on the wheels of heavily loaded teams. He is all right, however, and his friends need to make no particular inquiries of him.

Our esteemed contemporary and friend, Erastus Osgood, of Concord, N. H., was in town recently, and paid us a call. He has had a busy and lucrative season.

Miss Maude A. Emerson, the popular lady banjoist, who was quite ill recently, is now about recovered again and is at her new studio 413 Columbus avenue, ready for business.

Arthur H. Plante, the eminent author and instructor of guitar, mandolin and banjo, has, after a prolonged absence, returned home to Boston to locate permanently. In addition to fifty or more compositions for mandolin and guitar, he has recently originated a beautiful light overture, entitled, "Le Menestrel," for three mandolins and guitar, which this company has received for publication in the fall season. Mr. Plante holds an indisputable reputation as an author and instructor, and bids fair to become popular. Address all correspondence to this office.

NEW MUSIC.

From H. F. Odell and Co., Boston, vocal, "What Yer Gwine ter Do about It, Honey," by L. C. True, 50 cents; "Old Glory Forever," march song, 50 cents.

From Willam O. Barnwell, Atlanta, Ga., "Chanson de Printemps" (spring song), Mendelssohn, arr. by Barnwell, for mandolin and guitar, 50 cents; duo for mandolin, 50 cents.

From L. B. Gatcomb Co., for mandolin and guitar, "Catania Waltz," by Gaetano Rapisarda, 50 cents; for two mandolins and guitar, "Monte Etna Polka," by Rapisarda, 50 cents; for guitar solo, "My Old Kentucky Home" (variations), arr. by A. A. Babb, 40 cents.

From Walter Jacobs, Boston, for mandolin and piano, "Bostonian" (march), by W. D. Kenneth, 40 cents: romance fr Tannhauser, arr. by F. M. Lapetina, cents: "Flower Waltz," by Jacobs, cents; for two banjos and guitar "T Cake Winners' Jubilee," by W. D. K neth," 50 cents; for two guitars, "Flo Waltz," by Jacobs, 30 cents.

OUR ADVERTISERS.

Louis F. Wright of West Winstead, (in his advertisement in another colu sets out liberal inducements to prospect customers of banjo, mandolin and gui strings. See page 15.

Walter Jacobs carries a standing " of his club music in another column. which our readers have their attent called.

"The Grover Bridge" is still in g demand. See what the great players of it. V. B. Johnson and Co. handle it

Louis H. Ross and Co. make a speci of Vannah's famous "Little Cap March," arranged as banjo solo with ond part.

See Arling Shaeffer's "Elite Meth for Mandolin and Guitar," and his "M dolin Picks," to which attention is ca on page 15.

The Graupner and Meyer mandolins guitars are highly endorsed by well kn artists whose names are given elsewher

The W. L. Hazen Publishing Co. Chicago have in press a new thematic alogue of new music. For further pa ulars see advertisement.

The Oliver Ditson Co. in another umn call attention to their various att tive collections for mandolin, guitar banjo.

Do not overlook E. M. Hall's "ad" his "New Banjo Books," a great collec of jig melodies. Price one dollar. lished by the L. B. Gatcomb Co.

H. F. Odell and Co., advertise sev new selections for banjo, mandolin guitar, which our readers will doubt find interesting.

Some of G. L. Lansing's latest m for the banjo can be found on page Send for catalogue.

John C. Haynes and Co. have an att ive "ad" on page 14. The orders their goods keep this well-known house the move to fill them.

For Rapp's "Protection" String Case page 14. Every player ought to have It is a great thing for warm weather.

George Barker offers a brilliant thin his new "Roosevelt Cavalry March," w has already received the encomiums of metropolitan press. It is arranged for mandolins and guitar, two banjos and pia guitar duet and piano solo.

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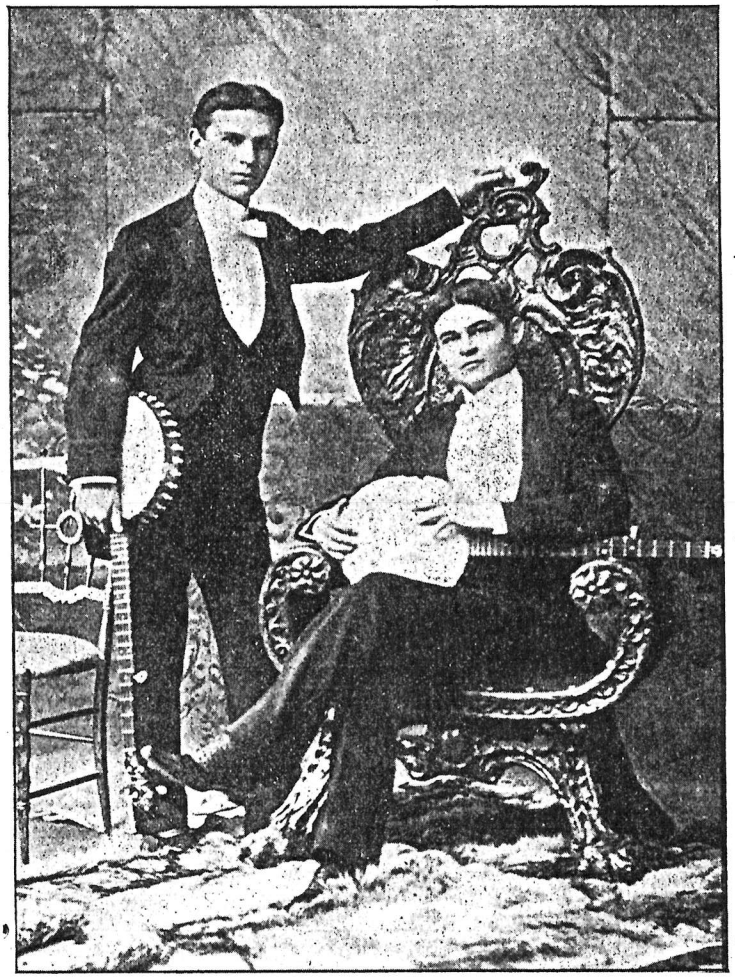

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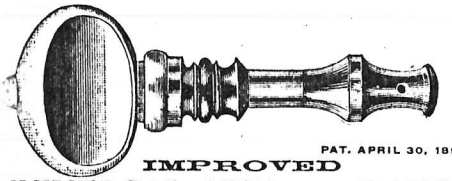

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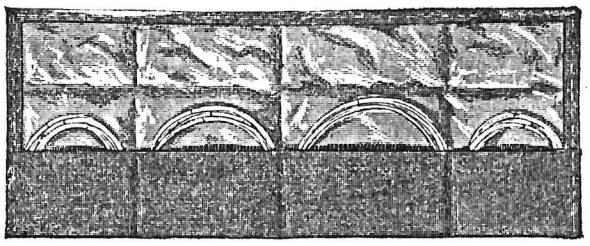

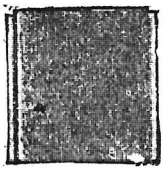

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